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DOUBLE PORTRAIT
BY
ULRICH APT

ACCESSIONS AND NOTES

A PICTURE BY RIBERA

A PAINTING entitled *Lucretia*, by Jusepe de Ribera, called *Lo Spagnoletto*, has been recently purchased by the Museum and is now shown in the Room of Recent Accessions. This, the first Ribera in the Museum, may well furnish an occasion for a brief mention of the artist whose life was so full of contrasts. Born in 1588 in Játiva in the province of Valencia, he appears to have gloried in the signature, *Spaniard of Játiva*, and to-day he is regarded as the leader of the School of Valencia. Yet as a youth he left Spain and spent his life in Italy, where he was associated with the Neapolitan naturalists. He possessed what one critic calls "an overmastering impulse for reality of utterance," and the gloomy spirit of the times, the days of the Spanish Inquisition, provided the sternest realities in the lives of martyrs and ascetics as subjects for his brush.

In the Room of Recent Accessions is also exhibited a quaint double portrait of a man and his wife by Ulrich Apt, an Augsburg painter who was born in 1486 and died in 1532.

A MILLEFLEURS TAPESTRY.—An unusual and beautiful Gothic tapestry of the kind known as *Millefleurs* has lately been bought by the Museum and is now hung temporarily in the Recent Accessions Room. As the name implies, the chief decorative motive of the piece lies in the hundreds of little flowering plants with which the dark blue ground is thickly covered, while the pattern thus formed is relieved and accented by occasional white rabbits pursued rather languidly by small white brachet hounds with belled collars. Around the field is a narrow border composed of rectangular spaces alternately white and dull pink, on each of which are darker geometrical forms apparently intended for butterflies in a great variety of shape and color. There are no human figures, nor is there any attempt at pictorial effect, the aim being rather to produce a balanced and decorative all-over pattern. The crisp drawing of the plants, the limited range of the color scheme, and the narrowness of the border are all characteristic of French Gothic work of the middle of the fifteenth century, a period in the art of tapestry-making which has never been surpassed. At that time tapestries of this variety were

in great demand as being somewhat less expensive if no less ornamental than the great pictorial compositions on which the weavers prided themselves, and Felletin, a town in the March of France, was celebrated throughout Europe for the manufacture of millefleurs hangings of especial excellence. It is generally difficult and often impossible to determine accurately the place of manufacture of an early tapestry, but from the little that is known of the work at Felletin it seems likely that the Museum's new millefleurs was made there sometime in the second half of the fifteenth century. M. Henry Havard, in his book on Tapestry, ascribes to that town the famous and unrivaled set of hangings, formerly in the Chateau de Boussac, now in the Musée Cluny, called the Series of the Lady with the Unicorn, and there are many similarities in detail and general treatment between those and the Museum's new piece. In both there is a peculiar and individual feeling for decorative effect differing in many respects from that found in other tapestries of the time; in both an unusually liberal use is made of small white animals as aids to the pattern; and in both these animals are drawn with a similar interest and charm. One of the rabbits in the Museum's tapestry is repeated at least twice in the Cluny series, all the details of drawing and shading tallying precisely. There is a close correspondence in color between the two. Altogether, the similarities between the best known specimens of Felletin tapestry and our new millefleurs are sufficiently striking to indi-

cate that the latter was probably made in the Felletin workshops at the time of their greatest success, and the Museum is fortunate in owning a piece so satisfactory both as a specimen of design and as an example of a manufactory more favorably known in the fifteenth century than Brussels itself. D. F.



ADORING ANGEL, STONE RELIEF
FLORENTINE, FIFTEENTH CENTURY

ITALIAN SCULPTURE.—In the Room of Recent Accessions this month are shown two small stone reliefs of adoring angels, Florentine work of the second half of the fifteenth century, by an unknown sculptor influenced by the famous master Antonio Rossellino, who is represented in the Museum's collection of Renaissance sculpture by the beautiful group of the Nativity recently purchased, and by the head of a Laughing

Cherub, an exquisite fragment from a large relief.

These two panels of pietra serena, carved in low relief and originally painted and gilded, are approximately the same in size and presumably ornamented a tabernacle. One measures $20\frac{3}{4}$ inches in height by $16\frac{3}{8}$ inches in width; the other, $20\frac{7}{8}$ inches by $16\frac{1}{2}$ inches.

On one panel a little angel dressed in a green tunic, girdled at the waist, is represented advancing swiftly to the right with arms crossed on breast. The angel on the other panel is similarly dressed in a red tunic with orange leaves, and advances to the left, the right hand extended and the left arm crossing the body. Both angels have long, curly hair, painted orange, and halos still retaining some of

the original gilding. Their half-opened wings are painted red, green, and orange. The polychrome decoration of these sculptures has been largely destroyed, but enough remains to indicate the original effect.

J. B.

RECENT LOANS: PAINTINGS.— Though the Museum owns but one example of the work of the so-called Impressionist painters, The Charpentier Family, by Renoir, this unique representation has been supplemented by the generosity of friends from time to time by the exhibition as loans of pictures by other masters connected with the movement. In this fashion the Museum has been enabled to show since 1908 the Waterloo Bridge by Monet, the property of Mr. Lawrence F. Abbott, and also various pictures from the excellently chosen collection of Mr. William Church Osborn. Mr. Osborn has now lent to us a particularly beautiful work by Monet which he has recently acquired, A View of Vétheuil. The village with its houses clustered about the church tower is seen from across a sheet of water in the foreground in the calm sunlight of a summer day.

In Gallery 21 with this picture has been placed Boating at Chatou by Renoir, a loan from Mr. Arthur B. Emmons, whose collection of modern paintings in Washington is of extreme importance. This is a later work than the Charpentier Family and it exemplifies the full development of Renoir's talent, the rainbow colors, and the delicate, almost feminine quality of

his expression, the fine choice of motives from everyday scenes, and their welding into his very personal scheme of decoration.

In Gallery 20 is also exhibited The Guitarist, by Edouard Manet, which Mr. Osborn has lent to the Museum. It has been shown here several times before and is familiar to some of our visitors. The

work was painted in Manet's youth, in 1860, and was exhibited in the Salon in 1861 with the title *Espagnol Jouant de la Guitare*. It was through this picture that Manet first came in contact with the public, the portraits of his father and mother exhibited at the same time having caused no particular comment. The Guitarist, however, made a marked success and Théophile Gautier wrote of it with enthusiasm, "Comme il braille de bon courage en

raclant le jambon," and added, "There is much talent in this life-size figure painted with full mass of color, with a valiant brush, and with truthful tones." B. B.

ADDITIONAL LINCOLN MEDALS.— To the Hewitt Collection of Lincoln Medals there have recently been added fifty-one pieces. This addition brings the collection to over one thousand specimens, and it forms as a whole one of the most interesting pages of medallic history. When it is considered that the first Lincoln medal struck from a die was made in 1860 for the "Wideawakes," a political organization formed in Chicago, and that following this, Lincoln pieces have been struck in Europe and this country, it is, indeed, a tribute to one of America's greatest Americans.



ADORING ANGEL, STONE RELIEF
FLORENTINE, FIFTEENTH CENTURY

This collection was formerly exhibited in three cases on the floor of Gallery 22. It is now on view in ten desk cases placed on the gallery rail, where it is easily examined, and while it possesses no examples of great artistic merit saving a few of the more recent Centennial medals, the wide range covered is interesting to the scholar as giving an idea how the features of Abraham Lincoln have been portrayed, and the occasions form a chapter of the country's progress in the last half century well worthy of perusal. It would be impossible to duplicate the collection now, as a majority of the dies have long since been destroyed and the events commemorated in many instances forgotten.

THE OLDEST SWORD.—The following poem and introductory note, printed in *Punch*, May 1, 1875, refer to the Assyrian sword presented to the Museum by Mr. J. Pierpont Morgan and described in the *Bulletin*, Vol. VII, p. 3.

"Another Antique which attracted considerable attention was an Assyrian Scimitar in bronze. . . . The inscription assigns this fine weapon to the reign of VUL-NIRARI (? Vulnerare) I., thus giving it the incredible age of thirty-three centuries. It is probably the oldest dated sword in the world." — *Times Report* of Mr. George Smith's lecture at the Royal Institution.

Another relic from the great Bronze Age!
Lethal this time in lieu of culinary;
Fierce warfare doubtless did its wielder wage
'Neath VUL-NIRARI.
If Man's first worldly lesson was to feed,
To fight must certainly have been his second.
Some rude device to make a brother bleed
Is rightly reckoned
Among his first inventions. Every land
Hives in its dust-heaps proof more plain than
print
How soon man armed his homicidal hand
With shard or flint,
But here's a choice antique which clearly shows
That when this dainty death-dealer was dated,
The art of *neatly* slaughtering one's foes
Was cultivated.
Since this most ancient bit of bronze was new
Three thousand years have passed — so SMITH
explaineth —
The men it served are dead as those it slew,
The sword remaineth.
Still CAIN and TUBAL CAIN — *Arcades
ambo!*—

Stir up and arm for strife man's murderous
passion,
As they did ere the mighty QUEEN SALAMBO
Led Carthaginian fashion.
While bards will sing of war and war-drum's
rattle,
TYRTAEUS, TENNYSON, old HOMER,
BYRON,
"Sweetness and light" make but a sorry battle
With "Blood and Iron."
Great VUL-NIRARI and his Vulcan clever
Each on Time's Tablet hath engraven *bis* mark;
Say will such posthumous glory wait for ever
On KRUPP and BISMARCK?
When thrice ten centuries again have flown
(If CLIFFORD'S climax spare the world so
long),
Will War and "Woolwich Infants" then be
known
As themes for song?
Or if some ninetieth century SMITH should
light on
A buried blade, of British make and metal,
Amidst the dust of — Dorking, say, or Brighton,
And strive to settle
Its date and purpose, will the world around
Be then Arcadian, or *still* a garrison?
And will contemporary blades abound
To court comparison?
Alas! this sword that has survived so much
Has not outlived its function; much sad history
May yet be written ere another such
Shall seem a mystery
To man unmitigated. The sword-smith's trade
Still lives, nay, gathers ghastlier glories round it,
Though ages part the smith, who forged *this*
blade,
From SMITH, who found it.

THE LIBRARY.—The additions to the Library during the past month were two hundred and forty-six volumes, divided as follows: by purchase, two hundred and twenty-nine, by gift, seventeen.

The names of the donors are Mr. John H. Buck, Mr. Jacques Doucet, Mr. A. E. Gallatin, Mr. George Leland Hunter, Mrs. Cadwalader Jones, Prof. Allan Marquand, Mr. P. F. Schofield, and Dr. Wallace Wood.

Five photographs were received from Mr. H. B. Bean.

The attendance during the month was 622.

VISIT OF COLUMBIA STUDENTS.—It has become a custom for the students attending Columbia University in the summer to visit the Museum during the session. They came this year on July 16th and were received by the Acting Director and other members of the staff, and were

shown those collections in which they were individually interested.

REARRANGEMENT OF THE COLLECTIONS.—During the coming month, the section devoted to Near Eastern Art (Wing E, Rooms 12-14) will be closed to the public to allow of the complete rearrangement of the Indian, Persian, and Asia Minor collections, and the redecoration of the galleries. Two new rooms devoted to Persian Art are being arranged, and the entrance to the new north wing is being made. Due notice of the opening of this section will be given.

To facilitate the work of laying new floors in the picture galleries, several rooms at a time will be found closed to visitors.

AMERICAN SILVER.—The Hon. A. T. Clearwater has added to his collection of early American silver and lent to the Museum two pieces by John Burt, the celebrated Boston silversmith who was born in that town in 1691, married Abigail Cheever, and bought from Thomas Hutchinson in 1720 a part of Hutchinson's dwelling house in the north part of Boston. He died in 1745, survived by a son, Benjamin, who in turn was a noted silversmith of his day.

The first piece is a brazier 3 inches in height, $6\frac{1}{8}$ inches in diameter at the top, ornamented with two pierced bands. The body is divided by an ornamental pierced plate; the brazier stands upon three scroll feet. It has a large handle socket with a wooden handle and weighs 18 ounces, 6 pennyweights. The inscription upon the bottom is S. P. A. in rude block letters. It is marked: ^{John}_{Burt} in an oval.

The other piece is a tankard $8\frac{1}{2}$ inches high, $4\frac{3}{4}$ inches wide at the base, with a

mid-band and stepped lid, a moulded finial, and an oval boss with a comic mask at the whistle tip of the handle. The inscription on the back of the handle is H.* W. in block letters. It weighs 24 ounces, 17 pennyweights. The mark on the bottom is unusually distinct, being I. B. crowned, pellet below in a shield. J. H. B.

MEMBERSHIP. At a meeting of the Board of Trustees held June 17th, the following persons were elected to membership:

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THOMAS BLOODGOOD PECK

FELLOWS FOR LIFE

MRS. MARCELLUS H. DODGE

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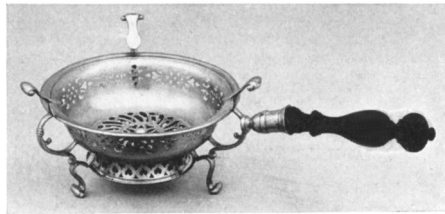
GUSTAVIA A. SENFF

FRANKLIN SIMON

SAMUEL SLOAN

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BRAZIER. BY JOHN BURT